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Figure

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PHOTOGRAPHY
SCULPTURE
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SIZZANNE VALADON:
NUDES BY A WORLD
FAMOUS MODEL

FIGURE STUDY
IN COLOR

PABLO PICASSO—ENIGMA AT 75

ARTICLES ON PHOTOGRAPHY BY
ANDRE DE DIENES • PETER BASCH
PETER GOWLAND

THE SCULPTURE OF HUGO ROBUS

VOLUME FOURTEEN



ntrod

Art expression is not limited to a single tool,
a single medium. And though few would think to compare Picasso's work
with the art of Africa, the viewer's scrutiny will prove
striking similarities between Belgian Congo carvings
and "Les Demoiselles." Similarly, the nudes of De Dienes find a
parallel in Valadon's bold lines. Which brings us to the purpose of
Figure: to dissolve the distance of centuries and media.

uction



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Pablo Picasso

OLD MAN of MODERN ART

By Fritz Neugass

Man of modern art will be 75 on October 25, 1956, on occasion the world's museums will honor with retrospective shows. Whatever Picasso has chosen to express, he has done it with sincerity, vigor and mastery of creative genius. His many-faceted art mirrors the upheavals of our time—but his work, like the man himself, is timeless.





Early work, "Portrait of Paul", painted in 1895 was realistic, almost commercial.

Cubism came, 1913, and his "Women With Guitar" was obscured in abstract shapes.



Likable as he is called—but never ignored—Picasso is one of the most controversial and influential artists who ever lived. Some like his genius which always manifests itself in new ways; others are shocked by his wilful dissection and distortion of the human figure.

Not long ago, a journalist published what purported to be an interview with Picasso, claiming that the painter confessed that for years he had peddled off atrocities on the public, since he knew he could sell his pictures anyhow. The Picasso-haters reacted with cries of joy. They had been right all along; Picasso should not be taken seriously. But their joy was short-lived, for it turned out that the interview had never taken place. Picasso, of course, would never have said such a thing.

The artist himself is quite indifferent and undisturbed by public reaction to his art and the controversies he causes. He seems slightly amused about all attempts to interpret his work. As he said recently, "Mathematics, geometry, chemistry, psychoanalysis, even music have been used to explain my cubistic paintings. All this is nothing but words, not to say nonsense. People become blind as a consequence of all these theories."

Art is an obsession with Picasso and there is no medium which he has not tried. He paints, draws, makes lithographs and etchings, illustrates books, does sculpture and ceramics and designs tapestries, costumes and theater settings. With vigorous and youthful daring, he constantly explores new possibilities for art expression.

He takes inspiration from his surroundings, from primitive art from classical antiquity, from old masters and from contemporaries. In 1955 Picasso created a series of 14 variations based on Delacroix's famous painting,

"Women of Algiers." Picasso explains, "I imitate everything but myself."

As he transforms Delacroix, Courbet, Poussin and countless other works into Picassos, so he transforms nature, but in all his various phases he has never been an abstract painter. He always begins with reality. Whether it's a still life, a portrait or a landscape, he translates this reality to his canvas by abstracting, exaggerating, furiously re-mapping the forms and colors until they acquire a new identity. Still, despite his distortions, the objects are generally recognizable.

What is Picasso's aim when he recreates the forms of reality? He started out as an academic painter in Spain and he knows perfectly well how to draw realistically. But he asks himself, "What is a human face? Who sees it correctly—the photographer, the mirror or the painting? Shall I paint what's on the face, what's inside it or



Spurred by birth, French by adoption, Pablo Picasso has long been considered the greatest art figure in first half of 20th Century. His colorful career has touched almost all contemporary art



what's behind it?' Picasso doesn't give the answer. And there is no answer.

In Picasso's portrait of Gertrude Stein, 1908, there is an attempt at facial likeness. While the face has a monumental mask-like quality, the personality of the subject has been captured to make this portrait more valid than a photographic statement.

In 'Woman With a Guitar' (1911-12) of his cubist period, the woman is all but invisible in an intricate composition of flat planes and fragments of geometric forms. The early beggars, abusive drinkers and clowns of his so-called Blue and Rose Periods (1901-1906) showed perfectly 'normal' figures with elongations that served merely to heighten their emotional impact.

During his classical period (1917-1922) he painted heavy, voluminous sudes, exaggerated in their gigantic proportions, but graceful in spite of their earthiness. What a difference from the fragile figures of his early years and the angular abstractions of his cubist paintings. Although not conventionally beautiful, his classical figures possess eternal greatness.

To Picasso, a son of the Mediterranean, the purity of classical lines appeals, time and again. Especially in his graphic work and book illustrations, he achieves his greatest masterpieces in this style. Here he proves that he can convey with a few lines the volume of a human body as well as the depth of a landscape.

In later years, Picasso's transformation of human anatomy becomes increasingly bold and impulsive. In brilliant colors and heavy black lines—reminiscent of medieval stained glass—he portrays 'Girl Before a Mirror' (1932). Her body and face are seen simultaneously from the front and in profile, while the background strongly resembles Matisse's decorative patterns. But while Ma-



'Vivir Steps' (1942) from Stephen C. Clark collection shows Picasso's power to reach his audience. Concern on mother's face, haunting youngster appeal universally.



Rare personality of Gertrude Stein is cleverly and surely trapped behind mask like face in Picasso's portrait. The likeness has been called more real than photographic statement. On her death, writer bequeathed painting to Metropolitan Museum of Art.



Picasso's work is in constant transition. In 1907 nudes in *Les Femmes d'Alger* were boldly angular and reflected an intense interest in culture.



Changes occurred abruptly. In Classical Period, 1920, his nudes took on a more representational, heroic proportion. In 1932 he startled the world with controversial oil, *'Girl Before a Mirror'*.





Three-dimensional solidity of "Seated Bather" accounts for its carved look.



Gaucho example of his slim, regular figures of early 1900's is "Nude".

Half-bull, half-woman monster dominates several Picasso etchings done in 1935 on theme of Minotaur combat of Cretan mythology





On movie set of *Le Mystère Picasso* enigmatic painter watches filming of life story. At extreme left is his daughter Maya.

uses women, although abstracted to utmost simplicity, have the same decorative value as their background. Picasso's painting reveals a powerful quality that is quite his own. The girl's figure—it has been described as "simultaneously clothed, nude and X-rayed"—is neither realistic nor cubistic nor abstract; yet it has elements of all these styles. The painting is primitive in treatment of face and hands and like all genuine primitive art it is highly expressive and symbolic.

Picasso is not an artist who is concerned only with the esthetics of form, line and color. He has a vital and passionate personality and he is fully aware of the world and happenings around him. In "*Guerres*" (1937) he set a going monument to the town's cruel suffering during the Spanish Civil War. Powerful distortions—wide-open screaming mouths, desperately outstretched arms—speak most eloquently on the subject of war's horror. In 1935 he created several etchings on the theme of the Minotaurism. He used the half-bull, half-human monster Minotaur of Cretan mythology to express the tensions as well as the struggle between brutal force and the inner strength of innocence. Two large murals of 1952 depicting War and Peace further document his deep involvement in the struggles of our world.

In contrast to most aging artists who tend to become more and more introverted and mythic—Rembrandt, for example—in his late self-portraits—there seems to be no mellowing in Picasso, no repeating of his own ideas. His genius constantly and vigorously creates stronger and more aggressive forms. When asked how his art evolved, Picasso denies there is any progressive development.

Variation does not mean evolution. If an artist varies his mode of expression, this only means that he has changed his way of thinking.

In the last two decades, Picasso has experimented intensively with sculpture and ceramics. His interest in pottery added a new vocabulary of form and design to ceramics. Just as his name has become a byword in our century, ours is the period of the H bomb and it is the period of Picasso. And as much as his work is discussed, so is his private life.

There was a time in the Twenties, when Picasso was married to the Russian
(continued on page 68)

In basement studio of Paris home, outstanding art personality of century strikes an affectionate pose. Artist has taken increasing interest in sculpture.



Andre de Dienes:



THE POETRY of MONTAGE



SOME years ago, it happened that I was holding a magazine so that light came through a page. Before my eyes was a double image, the two sides of the page registering perfectly, a most amusing and eye-catching scene.

At once I proceeded to experiment with my own photos. I superimposed a pair of doves suggesting love and courtship with spring blossoms on a separate negative. I simply sandwiched them together in the enlarger. The result was lovely and I was very enthusiastic. Ever since I superimpose negatives as often as inspiration comes to me. It's like creating a photographic poem.

Sometimes, no matter how hard I try, it does not work out to my satisfaction. On other occasions, when my mind is relaxed, all of a sudden some vision comes to me and the montage seems to work out of its own accord.

Creative montage is not a matter of stealing someone else's ideas. Instead it is a matter of being impressed by other visual images which is quite important. I find that it is impossible to proceed any other way. For example, I might open up a book of Salvador Dali and glance at one of his multiple

Illusion of young girl, at left, was made with three negatives: portrait, reclining nude, and picture of cliff.



Montages provide photographers with eloquent language by which he can express his philosophies. By combining poetic existence of shuttered windows, laundry with timid nude, author produces photo with many implications.

compositions like "The Resurrection of the Flesh", "The Old Age of William Tell", or "Spain, 1938" and my mind begins to vibrate and I think about the photographs I have taken in the past and the images run through my mind and the work begins.

Superimposed photographs are a matter of personal preference. It's like everything else. One must find the right audience for one's work. As a rule, I find that people with sensitivity and culture do like montages while some cold-hearted, practical individuals pass them up. Sometimes the photos I think loveliest do not touch the soul of some people — but then I think, what would happen if I recited poetry to the cow in the pasture?

With patience one can obtain amazing photographic images by superimposing the negatives, then re-photographing the result and adding still more images with a third negative.

Good enlargements from superimposed negatives take a great deal of dodging. Endless patience, too, is required — especially when it is necessary to start all over again a print that took a half an hour or so to figure out. Sometimes I have to interchange the negatives in the enlarger, make tests for exposure, all the time guarding against slight mistakes that could ruin the photo such as sharp lines from the negative edges, black shadows or a hundred other problems that are never the same. But actually this is the fun in superimposing photos — these manipulations of tone and design.

Suspense, yet relaxed, spine of young girl is expressed in cloud montage. To retain harmony, it is important that combined images have light coming from same direction.



Quality of motion is not strained but expressive when three stages of nude in dance are combined on single print.

Negative images in De Dener print, below, are examples of manipulations possible when working with montages.



Built into my enlarger table is a viewer that I use to compose my images. For hours at a time I peer negatives until finally I put the right things together. Sometimes I find a good photo that could make a wonderful superimposed effect with something else but what I need is missing. So I photograph what I need—and develop the negative in a great hurry in the paper developer I'm using for the enlargements since this developer requires only two to four minutes and the grain is not too bad. I raise the negative, fix it quick in the hypo, and clean the negative, wet as it is, between two sheets of this glass. Often I am so impatient that I project the image on enlarging paper which I first wet in the developer then place on a large sheet of glass—so the image develops right in front of me. If I need more developer on the print, I run to the tray, wet my palm and run back to the enlarging paper and smear some more developer on it. Quite exciting—and the results are amazing.

Once in a while I play a trick on someone who comes to see me. Just for the



Feline characteristics in women suggested a cat-and-negative-in-film combination when author found cat negative in film.

fun of it, I take a close-up of my guest, then with some dilly excuse I leave him for a few minutes. I hide in the darkroom, quickly develop the film, clear it in the hypo, and put the film wet in the enlarger. I project it on large paper, superimpose something or other on it—and a few minutes later I bring out a large, wet photographic image of my visitor. It does so much good to one's soul when he surprises someone with something like an unusual photo, I get a great kick out of doing it and the result usually astounds my visitor. If you want to surprise your friends, try this trick the next time.

The professional photographer is taking chances with these montages because the editors may not like his compositions—but the amateur photographer always has the green light since such photos will satisfy his hunger to be creative and are especially effective to send in for exhibitions. The larger the prints, the better the effect.

The field is yet to be explored and great artistic effects are yet to be achieved. Quite recently I read an article about some famous painters and intellectuals who were asked to comment on astounding pictures that had been created by some photographers. Their criticisms were very amusing. Some of them admired the pictures greatly, while others called them trash, imitations, etc. But their comments had the strong flavor of jealousy—perhaps because some contemporary painting indeed suffers from comparison with the art of photography.



De Dier's affinity to surrealism is evidenced in his compelling composite of nude with giant poppies.



Oil painting and reclining nude combination is one of author's most successful studies. Despite his liking for montages, De Dineer has found oil editors do not show interest



George Hukar

FIGURES from FELT

By Ben Benson



Life of Huker has been packed with elements of drama. Tops in the field of photography, he obtained centers for art and fast-up pen. Top right and below, he makes a preliminary sketch with seldom-publicized artists' tool.



THERE was in George Huker so much to be said—so much love for life and the beauty of it welled up within him that he felt he might burst apart because of his inability to thoroughly express himself. Part of the fault could be placed on his medium. After twenty-five years he had reached the top rung among commercial and illustrative photographers and he received more for a single photograph than many men earn in a month, but it was not enough. The creative ideas and the layout were that of the advertising agency and he was shackled to their dictates.

Retreating from the inadequacies and the frustrating limitations Huker discovered a refuge. And at the age of 40 he was a confirmed alcoholic.

After he had become a member of Alcoholics Anonymous the education of George Huker began. For the first time in his life he looked inward and asked himself who he was and what he was and where he was going. The answers did not come right away nor did they come easily and there are many still unanswered, but he began to see himself objectively.



Felt-tip pen which Muker stumbled on at art store disciplined his technique. He started with oils and stoves, "results were miserable." Upon using pen he had to think out work before drawing lines.

With the answers came a new way of thinking, a re-assessment of values. Things which he had considered so vital before became meaningless and new things took their place. It was then that he realized how important a need in his life was filled by art.

And it was during this transition that he became acquainted with an obscure device known as the felt-tip pen. It was this seldom-publicized art tool that was to prove Muker's salvation. Since his entry into art he hasn't had a drink—and that was 11 years ago.

Muker has a theory about this phase of his life: "I know now how much I was missing before," he says. "I was largely dissatisfied with my work and my achievements

and the way I lived. I was not really happy but I never would have admitted that to myself then. I saw a preoccupation with security all around me. I found myself paying lip service to things I didn't believe in and the people I knew and worked with on various jobs doing the same thing all for the sake of this precious security. I told myself it was necessary to get ahead—what did it matter? And while I told myself this and believed it, I think that I unconsciously rejected the whole pattern. I believe that I myself through some unconscious mechanism deliberately sabotaged my own career so that I could escape it and change my situation.

By 1950, he says, "I was a different person. My wife

Flexible, honest style developed almost unconsciously. His technique loosened, became more confident. Quick sketches like one of right, he turned out rapidly.



Versatility of pen is amazing. By changing tips, Nuker can produce variety of lines and effects. Ink is available in many colors adding to flexibility of art.

and I had drifted apart. We had no children. I was completely alone. I had no responsibilities to anyone, no ties of any kind. I was completely free to do whatever I pleased."

He made his decision. He was going to paint. His needs were simple and he found that he was absolutely unconcerned about them. Money and worries about security had ceased to be of primary importance. Somehow he would get by. He had no feelings of personal ambition, he was competing with no one. Even painting was approached with no goals in mind except one thing—that this was something he really wanted to do.

He started painting in oils. "The results were pretty damn miserable," he says. "I didn't know anything about



*Symbolic foliage that identifies many of
Rudek's drawings is his interpretation
of symphonic music. Upon first hearing
music he was caught by desire to capture
its rhythmic quality visually with pen.*



what was doing. Everything was wrong, I knew, but I didn't have any ideas on how to evaluate my mistakes or where to begin to correct my shortcomings."

In trying to work out the problems he encountered in his paintings Haker turned more and more to drawing. He did hundreds of drawings, throwing them away as quickly as they piled up. He was improving but not as quickly as he wanted. He sketched in pencil, in charcoal, with pen and ink, with crayons, trying to perfect his draftsmanship to a point where he could feel some measure of confidence in his ability to set down on paper just what he saw in his mind. Then, almost by accident, as he was purchasing art supplies he found the medium that was to provide what he needed. A felt-tip pen was displayed and he asked about it.

The felt-tip pen is a second cousin to the ordinary fountain pen and works on the same basic principle. The differences are primarily in the tip and the type of ink used. The felt-tip pen takes an ink much like printers' ink which is drawn through a simple valve arrangement to saturate the felt which is then applied to the working surface. The felt tips can be obtained in a variety of different shapes and sizes to produce lines ranging from thin and fine to heavy, broad strokes, and even further control of the line is possible by varying the pressure and using the edges, sides and corners of the tip. Further flexibility is provided by the variety of ink colors available.

"With the felt-tip pen," says Haker, "I found the discipline I needed. Nothing is down on paper so irrevocably as a line laid down with a felt tip pen unless maybe it's India ink. I had to work much more slowly thinking out what I was putting down before I drew a line. Once the line was there it couldn't be retracted, I couldn't erase or change it. This was a little trying at first and I kept drawing and throwing things away as soon as I finished them but working with the felt tip was really enjoyable and I found it much more sympathetic than the other things I had tried. In the feeling you have using it it is really much closer to brush strokes."

With the felt tip he almost unknowingly developed a very flexible, honest style. He achieved a level of proficiency he had never been able to reach in other mediums. "I was doing things with this pen that I'd never been able to do in oils," he says.

At that time, along with other small photo assignments he took to support himself, Haker was doing artist's copy for George Petty, creator of the famous "Petty Girl". Petty saw some of the things Haker had done and was immediately enthusiastic and full of encouragement. He flipped through them delightedly. "These are terrific, George," he cried. "You've learned to draw. You've really learned how to draw."

Haker even now, does not completely understand how it happened. "I knew I was getting better," he says, "and I was learning things all the time but then suddenly there was this considerable improvement. I was drawing with an authority that I honestly cannot consciously account for. Perhaps being so close (continued on page 67)

First critic was George Petty who was delighted with Haker's work and gave him encouragement to continue. In great temptation of returning to photography, Haker burned photographic samples.





Peter Basch



LIGHT and the NUDE

THE CURRENTLY popular trend that has the experts telling you and me "how-to-do-it" leaves me cold. I prefer to explore the more complex—and therefore more satisfying—question "why?" But the one area where I feel that an exploration of purely technical aspects is permissible is lighting. When coping with lighting problems, the photographer has full responsibility and great freedom of expression—more than in any other phase of his work. Lighting is by far the most difficult photographic problem and no doubt the only area in which the subject clearly does not share the responsibility for success or failure.

Since I don't believe in charts, diagrams or formulas of any kind—especially when they are imposed on someone else's creative efforts—I want to stress that I don't propose to tell you how to light the nude. What I will do is share some of my own thoughts and experiences in dealing with this problem.

Simplicity in lighting and background is important, says Basch. In this vein he uses drapes only when necessary. Here it contributes to triangular motif.



◀ Strong keylight with reflector fill keeps background dark; extreme tonal contrasts results in powerful study.



Bosch's penchant for soft lighting effects comes over in his summer work. Reflected light was sole source for study, left.

The more I work with the human figure, the more convinced I become that the best pictures result when studio lighting is the keynote. This has led me to eliminate props, makeup and even the face of the model.

The lights in my studio are 1000- and 1500-watt floods in reflectors that can be fitted with spun-glass diffusers. You can picture my setup if you think in terms of the "T" arrangement. The camera is placed at the foot of the "T" with a flood at either extremity of the crossbar facing the point where the two lines join and the model is posed. Sometimes two additional floods are used, placed near the camera and diffused to serve as fills. The main light placed at a height of approximately five to six feet. Placement at a greater height will result in unflattering shadows. The fills may be set somewhat lower.

With this amount of light and a reasonably fast panatomic film it is not difficult to shoot a reflex camera



Dedicate, fragile beauty is retained by placing spun-glass diffusers over 1000, 1500-watt floods in reflectors.



Bosch's "T-formation" which consists of lights placed at extremities of the crossbar results in high key studies.

hand-held, at an exposure of 1/50 or even 1/100 second. Since I prefer to be free of the static tripod, this lighting gives me and my subject maximum mobility.

You will notice that I have made no reference to what is known as corrective lighting. The reason is that I do not suggest that you attempt nudes if your model's figure is so imperfect as to require that you try to obscure glaring faults. A perfect—even nearly perfect—figure is rare; a good photograph of a nude is rare; and rarely will you find the latter without the former.

Before photographing a nude, you must decide on the interpretation you find most satisfying. Some pictures stress skin texture; others accentuate curves and planes of the torso; and many give the human body the treatment usually accorded cypress roots or pieces of driftwood. The creative part of photography is recording the flavor that makes the photography distinctively yours.

A few words about photographic tricks: The world has been quite understandably amazed by the camera's ability to record minute detail. But a minute detail, photo-

Strong blacks prevail in Basch's soft-focus experiment with single source lighting of seated, contemplative nude.





Soft whites bring quiet dignity to high key study of kneeling nude. While lighting is important, model is more important still.

graphically accentuated has only limited potential—be it a green pepper or part of the female anatomy. After several decades of viewing exposed epidermis artfully smeared with vaseline or banana oil and perhaps sprinkled with beach sand, I am convinced that in this direction lies sterility.

If we cannot uncover with the tools of our art more than the pores of the skin, we had better leave the human figure in the more imaginative hands of sculptors and

painters. I don't use light to achieve 'photographic effects.' I strive always toward lighting conditions that permit the picture to develop through motion and emotion into something more than a means of catering to man's inherent voyeurism.

Only the nude photograph that is lastingly beautiful—motivated not merely by revolt against taboos but rather by appreciation of the harmony in nature—deserves to be labeled art. ■



Ladislav Segy

AND THE

By **RUSSELL KOZUKI**

Photographs courtesy Segy Gallery

THE tribes of Africa, as can be said for other primitive cultures, had no use for objects designed purely for esthetic purposes. Nevertheless, the weird, often grotesque, sculptures that were carved for religious ceremonies or as stools for their tribal chiefs definitely qualify as valid art since they represent the integrated expression of a deeply-felt emotion.

On this subject there is no greater authority than Ladislav Segy, director of New York's Segy gallery—the only gallery that specializes in African art.

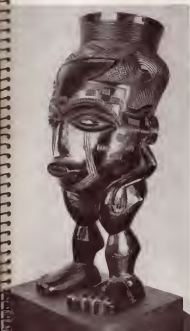
A native of Hungary, Segy began collecting African art thirty years ago and is currently recognized as having the largest collection in private hands. An outgrowth of his vast knowledge on the subject was his recently published book, "African Art Speaks", now in its second printing.

From Segy's collection we selected examples of African sculpture that best represent the work of that continent. The fascinating Ibad statue on page 30 from the Yoruba tribe in British Nigeria is an excellent example of the part played by sculpture in the culture of Africa. The Yorubas believe that twins share a single soul. When one of the twins dies a statue is carved to provide a dwelling place for

Dwelling for half-soul is Ibad statue carved when twin dies by Yoruba tribe who believe that twins share single soul.



ART of AFRICA



Aseloge headpiece, Bambara tribe, suggests origin of today's abstract art. Worn by dancers, belief is that earth gods will cause grain to grow to height of dancers' leaps. Boriabo cap, left, emphasizes head, which is abode of man's spiritual powers.



For exclusive use of chiefs, stools shows here were produced by Baluba tribe of Belgian Congo. Aimless by design, two females, two males form sturdy supports.

the half-soul of the deceased. If the surviving twin is very young, the mother cares for the statue, making food offerings until the surviving twin is able to assume responsibility for his deceased half-soul.

The matter of gross distortions evident in African sculpture, according to Segy, is also a part of the African culture that is based on conceptual and not visual reality. In many cases the head is frequently overpowering in size. This over-emphasis stems from the belief that the head is the abode of the spiritual powers. The legs, by contrast, are often shortened or entirely neglected because this part of the body is said to walk in the dirt of the earth and carries little spiritual quality.

The simplified renditions that appear in much African sculpture result from the fact that there was no purpose for an elaborate or decorative pattern. When faced with a pressing need to create, the African sought the most immediate and direct forms of expression.

An example of contrasts in the sculpture of Africa can be seen on page 31. At left, there is the ornate ceremonial cup which can be identified by scarification marks on the face as belonging to the Baluba tribe. Much simpler and a bit more abstract in quality, is the headpiece used by

Scarification marks on abdomen identify tribe's art, according to Segy. Simple and somewhat distorted rendition of figure is typical of African sculpture.



Magical Bakongo statue wards off evil spirits in three ways. Substance sealed in box in abdomen is believed to give statue great power, sun's rays reflected from mirror top on box blind evilvolent spirit and deftly upraised arm once held dagger.



the dancers of the Bambara tribe of the French Sudan. The headpiece represents an antelope and its graceful lines suggest the art of today.

The figures that appear on page 32 and at the right of page 33 show the various types of stools which the Baluba tribe of the Belgian Congo carved for the exclusive use of their tribe's chiefs. The figures supporting the seat represent ancestors of the chiefs and provide a dwelling place for the deceased spirits.

Also from the Belgian Congo is the boxlike statue on page 33. Perhaps a little more crude in its rendering, this statue from the Bakongo tribe is believed to have magical powers derived from a powder that (continued on page 66)

Male and female figures in Belgian Congo stool at right represent chief's ancestors and provide dwelling place for their spirits. Figures are carved with long-handled knife called an adze which sculptor guides with his body.



The Nude in Photography

THE LOOK of the OUTDOORS

By James Mitchell

In the category titled, "Great Understatements", I have placed the oft-quoted saying, "The nude presents a challenge to the photographer's ability." I know, I've tried photographing them in the studio under artificial light and outdoors with daylight. And I've gone out on shooting locations with some of the top figure photographers in the country.

While I am not enough of an egoist to think that my work qualifies among the photographs of men such as André de Dienes, Zoltan Giant, Peter Gorenfeld, Peter Busch, the Barnards and the others who are world-famous, by constantly asking questions and by working at figure studies, I feel that I have garnered enough information to write an authoritative article on the subject.

Judged by artistic standards, this fascination in the nude — and this, primarily the female figure — is manifold. For one, the female body offers the artist practically every plastic form imaginable. Because of its extremely plastic quality, the

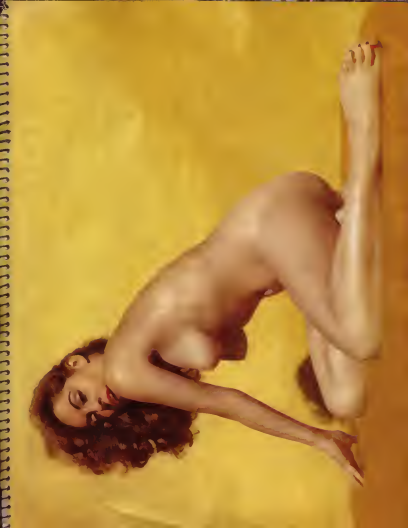
line, and in part the form, can be altered by even the model's slightest shift of weight. The delineation of these planes by light and shadow, the graceful lines that result from careful posing or contrived movement, these are a part of the never-ending challenge.

For the primary purpose of academic exercise in lighting, posing and camera angles, the professional photographer will hire a model at expensive fees without any hopes of sales but purely to obtain an artistic result to grace the walls of his studio foyer. If the challenge remains with him, the photographer will reach the incredible state where he becomes dissatisfied with the artifice inherent in the carefully contrived results from his studio work and he will seek something which is not so much a result of technical skill in lighting, posing and camera angles; but that which seeks to combine these skills with the active feeling of life. It is at this point that he will search for the look of the outdoors.

COLOR PHOTOGRAPHER WILLIAM GRAHAM SAYS:

"After completing a studio assignment with model Marguerite Emory we decided to try an outdoor study for Figure. Therefore, we set up our equipment including my favorite Linhof on the patio and made several photographs of which this was the best. Sunlight was the main factor with a 400 flash-fill now set away. Exposure data: 1/25 second, f/16. Color selected to gain monochromatic effect."







Model with pigeons represents European version of outdoor nude. French cameraman Belorgey explains incongruity of slippers by stating model is dancer.

The shift from the mental and physical confinements of the studio to the world of sunlight is a great one. The photographer is emancipated from the artificiality, of which the lights and contrived settings are important factors. He frees himself of much of the cumbersome equipment—working solely with a small camera if he so prefers. In fact, the use of a small, portable camera has a distinct advantage for it produces a psychological freedom that will be evident in his pictures.

Therefore, so far as the camera is concerned, the final choice lies with the individual but a portable camera permitting reflex viewing is recommended. To lighten shadow areas, especially on bright days, a fill-in flash, speed-light or a reflector will be required. Only in extreme instances will a tripod be necessary.

To convey fully the look of the outdoors, the choice of the model is very important. The pale-skinned fashion model or the sultry, sexy boudoir type is definitely out. Instead, choose a healthy, robust girl with an athletic body. Important points to check before hiring a model are sunken marks that outline an invisible bathing suit, skin blemishes and scars.

Above all, make sure that the model's mental attitude is good. If she is self-conscious, she may be too coy or balk at directions. Complete cooperation in taking directions will be necessary.

The choice of the shooting site is quite important. Select a location which is free of gawking, distracting spectators. In all cases, outdoor locations will bring about casual, active poses. In specific instances the location will suggest a certain type of pose. An example of this is in the work of De Dienes who finds that rocky crags complement his angular poses, and primitive backgrounds are excellent for extremely active poses. Never attempt an affected studio pose outdoors.

Many of the controls which a photographer might have enjoyed in the studio will be gone. Lighting especially must be left to the whims of nature. It is therefore necessary for the photographer to adapt his ideas and working methods to the prevailing conditions. If the sunlight is brilliant the poses should reflect

▶

Excellent use of reflectors shows in Belorgey's standing nude. With sunlight coming from left and above, reflector outlines right side of model's body.





Flash or not to flash is perplexing problem which tyro faces when lighting conditions are weak. In deep shade photographer Earl Lee relied on flash as main source for his study, at top. Joe Caldwell presents examples of both methods with his flash-supplemented picture at left and his flashless diffused sunlight photo, below.





Angular pose of Andre de Biese: model finds harmony in rocky background. Contrast of textures — smooth, white skin against dark, rough rocks — is brought out in picture.

this quality and be active. If one is working in the shade or on a cloudy day the poses should be serene, even contemplative. Since the photographer cannot move the sun as he would change the direction of the keylight in the studio, he must move the model and his camera angle to obtain the best lighting results. He will often have to use fill-in and reflectors to open opaque shadows. At all times, he must remember that the look of the outdoors must be retained and avoid the artificiality that comes about when a flash creates multiple shadows or overpowers the sunlight so that the sky takes on the appearance of night while the model is brightly lighted.

A pitfall to many tyros in this specialized field of photography is the background. As will often happen during the verdant springs and the mellowing autumns, the photographer becomes enchanted by the beauty of the landscape, and in order to capture some of this beauty introduces a competing element into his composition. The nude that was intended to be the principal subject gets lost in a welter of blossoming shrubbery or in the maze of the forest primeval. To avoid these distractions until he is able to control them, the photographer should select sites for their simplicity and depend on the uncluttered beauty of the sky as his backdrop.

In talking before camera clubs on the subject of figure photography, there is one question that inevitably arises: "What about props and accessories?" My answer has always been that—to preserve the look of the outdoors—the



Range of lighting effects from strong contrasts in photograph of André de Dienes, above, to high key simplicity evident in Jules Alexander's picture, at left, is possible by sunlight. To shorten hand range, de Dienes used an orange filter that darkened sky, shadows. Alexander used light background and blue reflector to open shadows without creating new ones.



Unusual camera angle and casual use of everyday props bring suggestions of intimacy into Andre de Dienes' study of sunbather.



De Dienes with props: Undoubtedly world's outstanding exponent of outdoor nude photography, Andre employs a paintable swimming pool and sheet to give strong whites and serve as backdrop for his wet and glistening models.

De Dienes without props: With filter-darkened sky as backdrop, Andre matches rugged grandioseness of locale with massive, almost monumental quality of his figure studies. Results have powerful, sculpture-like effect.



photographer must restrain himself from cluttering up nature's landscape with unessential items. The introduction of an incongruous prop can ruin an otherwise beautiful photograph. Of course there are always exceptions to the rule. An accessory such as a length of lucca, a plain beach towel, can be used if it is needed to add an additional compositional element to the photograph. However, especially in the case of the beginner, too little is far better than too much.

These, then, are the essentials for the task of the outdoors. And while much of this is easy to state in a brief discourse on the subject, the actual doing is difficult. But then, the reader may wish to go to a greater authority such as Peter Gowland who once said: "Taking pictures is the easy part of figure photography. Finding the model, location and props and getting them all together on a day when the weather conditions are favorable is the hard part."



Suzanne Valadon:

A MODEL'S WORLD



Unapologetic spirit stamps Valadon's face in rare photo taken in later years. She lived so extravagantly in good times and bad that even the most seasoned *McKinnire* *Bahamons* gossiped about her

of NUDES

By Grace Lord

SHE WAS 'Wild Marie,' the gamin who roamed the streets of Montmartre and spent a short, happy career as a trapeze artist.

She was a favorite model of Renoir: the woman whose hair was described by Rodin as 'the color of cognac'. Even Toulouse-Lautrec succumbed to her charms and did two memorable paintings of this young enchantress.

She was a loving if sometimes neglectful mother of one of the most famous painters of the time and her son wrote glowingly of her: "My mother is a surely woman whom I bless and venerate as one would a goddess."

As if all this was not enough, she was a painter who achieved no small amount of success on her own.

She was Suzanne Valadon who compressed the lives of several women into one stormy, colorful and highly eventful existence. Her son was Maurice Utrillo.



Senile, physical wreck by his middle years, Maurice Utrillo died November 5, 1955, at his home in Dax, southwest France. All his life he had known—and perhaps suffered from—violent love for and from his mother whom he revered as "sacred".



To capture moment of life in movement was Valadon's self-spoken aim, accomplished in "Catherine Crouching", one of her early soft ground etchings.



Valadon dug deep furrows in etching plate but early trial proof ("Kitty Stretching") suggests light touch, freedom

There is much that is not known about Valadon's background. For example, the exact date of her illegitimate birth has been placed vaguely between the years of 1865 and 1867. There is no information as to who her father was, or for that matter, who was the father of her only son. Whether or not she was Degas' mistress, as was rumored up and down Montmartre, has never been established and no one can tell of the precise number of men in her life. But these, after all, are only details. The big things by now have become legends and the evidence is abundant to prove them.

Here was a quiescent personality that caught the imagination of painters of every school. When, at the approximate age of 11, she arrived in Montmartre from the small village outside of Limoges where she was born, she was

Maria Clementine, a lively child of the provinces. Later, she was to be rechristened "Suzanne" by none other than the famous dwarf Toulouse-Lautrec who decided that this was a more fitting and chic name for such a vixen. In her many jobs as laundress' helper, apprentice to a dressmaker and errand girl for a thousand menial chores, her personality shone through the rags she wore, and slowly painters in the quarter began to use her as a model.

Year later, such diverse painters as the academic Puvis de Chavannes and the bold, rebellious Toulouse-Lautrec claimed credit for having discovered Valadon. All that can be said with certainty is that she joined a circus troupe as a trapeze performer for a short while until a bad fall brought a quick end to that career, making her more readily available as a model to all of the artists.

Self-taught, influenced by men like
 Picasso and Degas, Volodan's drawing
 and style all its own. Her models were
 working women from class she knew best.

As for her drawing ability, it was
 as a child that she began to sketch
 and she was mostly self-taught. She
 was quick to observe the techniques
 of the painters whose studios were
 thrown open to her, and while her
 early sketches—as those of any
 young artist are apt to—showed
 the influence of many of these mas-
 ters, the drawing was from the first
 characteristically her own.

The recent showing of Volodan's
 prints at the Peter Daltich Galleries
 in New York confirms a talent which
 is firm and individual. The lines, with
 very few exceptions, are strongly
 etched almost masculine. Her spirit,
 which was passionate and life-loving,
 is everywhere apparent in her draw-
 ings. She took for her models the
 working women around her, the
 women of her own class and whom
 she best understood. Some of the
 situations in which she sought to pose

Never piecemeal—always unified—are
 Volodan's descriptions of form, as in
 sketch for "Women Drying Themselves."



Acid etches deeper still Volodan's firm straight
 cuts into zinc plate, producing authoritative dry
 prints like "Catherine With Young Nude Boy."





"Girl of the Large Breasts and Old Woman" Valadon did first in crayon, then finished as dry point engraving.

these muscular women were reminiscent of the drawings of Degas, the painter who was her first mentor and perhaps her greatest source of encouragement. But Valadon's style is very different from that of Degas who, while he neither taught her nor used her as his model, became her most enthusiastic patron. The two corresponded for many years and Degas persuaded several of his wealthy friends to collect her work. Many expressed astonishment that this misanthropic man could be so moved by a young woman.

Valadon's first public showing of drawings was in 1911. In the beginning she worked only in black and white—drawings, etchings and dry point—but gradually she took on other media. At the age of 17 she did a self-portrait in pastel which shows a strength of character, a sure ability and evidence of the kind of inspiration that was later to flower into one of the most important talents of our time.

Here was a painter who dared to live. Her life was so intense that she never paused to examine it; she merely went on plunging herself into experiences with a fervor which caused gossip even



"Children's Toilette in the Garden" reflects Cassain technique. She studied his style in 1889, admitted only to his influence.



Except for portraits of son, nude figures in legend both on bed settings predominate in Valadon's work.



Valence's economy of background line, clear in reproduction, are typified in rare print, "L'homme se séchant ses pieds" (1908).

among the seasoned Bohemians of Montmartre. Her work reflected this intensity, this stretch to capture, as she put it, "a moment of life in movement."

Valence was no more than 18 when Maurice was born one cold December night in 1883. The surname was locked on to him later, when he was nearly ten, by a kindly Spanish journalist, Michael Urriza, who offered his own name to the nameless waif. Suzanne loved her son dearly and seemed not to suffer any great shame because of his illegitimate birth. With typical honesty she confessed that she was altogether uncertain about his paternity, and then set about raising him with the same feverish instinct

that governed her creative life, the same emotional excess.

Maurice's childhood was patterned after the early days of his mother. This sad, dark-eyed child had no sooner learned to walk when he took to the streets—those same narrow, winding streets that he was later to preserve for all eternity on his canvases. The relationship between this mother and son was complex. They loved each other with a violent kind of devotion that resulted in moments of pride, pain and utter desolation.

Although Valence was never beautiful by conventional standards, all her life men gravitated toward her. The critic Andre Warnod said of her (continued on page 66)



THE NUDE in MOTION



A DIFFICULT TASK for any photographer, amateur or professional, is to try to photograph the nude in action. But to all who have mastered the academics of carefully posed, carefully-lighted figure studies, the challenge of trying to capture the quality of the human body in fluid movements eventually comes.

Action studies not only have a great artistic value but to artists who cannot expect a 'live model' to 'hold' the peak of a movement they are an invaluable aid.

Almost any model can become skilled in posing for photographs of the nude at rest, but action shots impose special demands. Her body must be trim and accustomed to exercise. The best type for action pictures, whether nude or not, is a dancer, for she has learned to control gracefully and unselfishly the movements of her body. Further, the feminine strength and animal energy that are characteristic of a dancer are reflected in the photographs.

Outdoor action picture sparkles with gleam of sunlight, cascade of water.



Stude's silhouette was achieved by aiming spotlights against background. For bizarre effect, Gowland placed potted plant at extreme edge of his composition.



By constantly changing camera angles, Gowland has kept alive the feeling of motion in his series. For photograph, above, camera was held a few inches from the floor. At right, the lens saw action from conventional placement, but below (next high angle shot, lower left facing page) was made from ladder

The dancer on these pages is Virginia DeLee. She has been dancing since she was four, she loves it, and she seems never to tire.

So that the camera could study motion in all its dimensions, I decided to shoot from extreme angles—down from the top of a ladder and up from the floor. Daylight coming from one side and the front accounts for the softness apparent in some of the shots. My shutter speeds varied from $1/10$ to $1/100$ second to record different degrees of motion. In some pictures, parts of the body show up as almost ghost-like appendages to the more clearly-defined figure. Often a slow shutter speed blurs the action into a distorted mysterious mass.

In this session I used two Rolleiflexes, one with a Tessar lens and the other a Zeiss. My assistant loaded one while I shot with the other so that we didn't have to stop. In action shooting, if the model has to wait during camera loading, her mood is interrupted and she is apt to repeat motions when she resumes the dance.

To dramatize some of the poses, Virginia donned a nylon chiffon skirt. As it swirled through ever-changing designs, I



...and an endless variety of attractive compositions. Water is another means of dramatizing action studies. The element itself, whether at poolside or seashore, suggests many natural movements. The model easily takes to motion that is animated and realistic — swimming, leaping, floating, kicking — while light works its own magic with the water, splash and a fast shutter stops its upward leap.

While these pictures were shot under available light conditions, of course dance or action shots can be done effectively with strobe, flood or flash — and each gives the picture a distinctive character.

The strobe freezes the action. Usually this means that more pictures must be taken to get a high percentage of peak action results. With daylight or floods, sometimes the planned movement or shadowy effect salvages a shot that misses peak action.

Flash bulbs are rather expensive to use for action pictures but they're best if you're striving for a particular "peak action" pose. The movement can be repeated and photographed several times until you're sure you've got it on film.

While these pictures were shot by diffused daylight, action studies can be photographed effectively with other types of lighting, or with a combination of types. Electronic flash units will freeze the action. While this method of lighting will produce remarkable studies which are of definite value to artists they often lack the visual and emotional quality of motion that can best be conveyed by a slight amount of blurring. To the photographer, this



Spotlight was combined with sunlight for Gawland's action pictures. Model danced in front of woodland setting that surrounds Gawland's garden. Two cameras were used throughout session, one being loaded while other was in work; this permitted dancer to continue without undue interruptions.





Soft focus indicates motion in available light photograph. Blur will save those pictures that missed the "peak of action."

Crisp sharpness is important when model is outdoors. Candid shot of girl emerging from pool makes use of sun on a backlight.



method of shooting may also mean an unusually high percentage of wasted shots since the body often looks extremely awkward when the "peak of action" is not caught. The blurring quality that is obtainable with daylight and floods—and even flash at the slower shutter speeds—will often salvage a pose that was not photographed at the precise instant of peak action.

The disadvantages of using flashbulbs are their expense and the constant changing that is required.

The film from this shooting was processed for 20 minutes in Microdol. While this is four minutes longer than my normal developing time it was necessary because of the soft quality of the diffused daylight. The prints were made on Velour Black and developed in D 72.

After analyzing the results of my shooting, I felt that I had caught more than I expected. I was not only successful in capturing the fluid quality of the human body in motion but I am aware of a subtle difference between the pictures. The rhythmic drums and melodies of the recorded background music led the model into frenzied motions while the soft, flowing strains of a symphony brought forth graceful movements and reflective expressions. It's as though the camera caught the music to which she was dancing. □

Daeger is styled skirt a Virginia Deline. Light is daylight from skylight and windows. All shots were made at shutter speeds from 1/10 to 1/100. Film developed in Microdol.



Hugo Robus

RHYTHM in STONE

By R. B. Burick



Understated anatomical features, particularly small breasts, are characteristics Robus looks for in models. "Good form and honest emotion are the important things," he says. "Medium used, intricate detail and open work are just decorations."



Optimistic themes such as birth and new life occupy Robus more and more as he grows older. At work on *Mother and Child*, he drills hole (at right) to insert rope sculpture for child's arm. With support in place he builds up limb with plaster (center).

THE ARTIST lives by his hopes rather than his accomplishments, says slight, pepper-haired Hugo Robus as he meditatively fingers his horn-rimmed spectacles, "and the most any one of us does create is so little qualitatively that he who realizes this difficult fact can be only modest and quite humble about his efforts."

This sincerity and humility aptly describe the work of Robus and the character of the man himself. Considered one of America's foremost modified expressionists, Robus may be a sculptor by profession but he is a musician by heart. To him, music is the most powerful form of expressing human emotions and, unable to write music, he has sought to translate its quality into clay, plaster and bronze.

And the lyricism comes through. There is a delightful, rhythmic quality—a carefree jolt of body motion to his figures which as his name suggests, is robust and full of animation. As Robus explains it: "Art must be realized not just with the eye, but through the eye. Human capacity to experience projected by rhythmic and ordered composition of volumes and voids is for me the basis of creative art. Quality depends on how complete the experience has been and how well the forms and voids have been chosen and developed towards the expression of the experience."



"*Woman Cribbing Her Nails*" is one of his most famous works. Robus has sculpted in some Greenwich Village studio for thirty years, turning out hundreds of pieces.

With colleagues Rodin transfers bodily accuracy to sculpture but he seeks inherent poetry of movement rather than rigid anatomical truth. With rasp he blends delicately furrowed texture over whole piece. From this plaster model, figure in bronze may ultimately be cast.





Family triad is one of his favorite themes. Child seems to flow out of union of two adult figures. Right, Robus starts new piece with sketch, a patient and thorough artist who states his aesthetic ideal thus: "Free standing sculpture is only true sculpture in the round if it is expressible from every viewpoint."

And how can this be attained? Robus believes that the artist must be self-disciplined in the matter of his profession. Even if the artist's subject was "Chaos", it can only be expressed in a work of art by an ordered composition despite the fact that the subject suggests complete disorder.

"In art," he says, "the controlled emotional and the entirely intellectual are extremes which are incomplete in themselves; man's emotional quality is the motivating force which must be guided by intellect."

This middle ground proposed by Robus is indicated in all of his work. A good example of this is his piece,

"Woman Washing Her Hair," which embodies the beauty of the arch as its basic design. It is in a sense intellectual art, but Robus' restraint of the emotional quality has made it a thing of natural grace and the beauty of extreme simplicity is evident.





To add to or subtract from natural form in manner that will give new dimension to reality is to Robus the artist's best means of expressing himself. *Muscul Form* is masterpiece source of form, Robus finds, and he gives each piece a life of its own.

This simplicity combined with his talent for rhythmic lines can be seen again in "Down" — a smiling, stretching, wonderful figure of a sleepy, yawning youth.

Another such work is Robus' "Mother and Child", a delightful piece incorporating the lyrical lines of a female as the primary theme with a smaller figure of the child embodied in the design. The illustrations on these pages indicate much of the precise Robus attitude toward his work, precise though it may be, it is never mechanical.

"Creative art appeals to the inner man and is not art by formula as academic art is. And we have both creative and academic art in all periods. Non-objective work, of course, can be just as sterile as any other," he believes.

Born in Cleveland in 1885, Robus has been working out of the same Greenwich Village studio for the past 30 years. He began his formal art training at the Cleveland School of Art in 1904; transferring his studies to the National Academy of Design four years later. He completed his studies in Paris, France.

Up to 1920, he painted. What occurred that year, when Robus at the age of 35 seemed well on the way to a career with palette and canvas, has never been explained but suddenly he forsook the brush in favor of the chisel. Robus worked painstakingly with sculpture. Seemingly he was cautiously feeling his way until he was confident of his ability. The confidence was manifest in 1933 when he first exhibited his sculpture at the Whitney Museum.

Today Hugo Robas stands among the top sculptors of America. His work is in the permanent collections of the nation's most respected museums. "Girl Washing Her Hair" is in the Museum of Modern Art in New York; the Metropolitan Museum has the bronze, "Song"; his sculptures are in the Whitney Museum and the Cleveland Museum of Art as well as among other prominent collections.

Honors have come his way on many occasions. He has been an active official of the N. Y. Artists' Equity association. In past years he was awarded the Widener Gold Medal and numerous other prizes.

While definitely of the modern school, he doesn't subscribe to the "school of unintelligibility" followed by some modernists. In fact, his admiration for the Greek Archaic and ancient Chinese art can often be detected in his sculptures.

Now in his early seventies, Robas is extremely articulate on the subject of sculpture. (continued on page 68)

Robas group includes yawning, stretching "Dawn", center and right, "Woman Washing Her Hair". Robas leans near three-faced piece depicting time elements: past, present, future.



John Rogers Cox on

FIGURE CONSTRUCTION



THE START is always the hardest part—so if the sketching paper before you seems awfully white and you don't know what to do with the pencil, remember that first we must have a starting point. To draw the figure, we must strip it down to its simplest elements, find out how it works, and then put it back together again.

Any given shape can be reproduced by the use of geometry. Sometimes drawing instructors actually indulge in mathematical gyrations in illustrating how to draw the figure. Their mumbo-jumbo of little a's and b's and directional lines ends up looking like a dismantled barbed wire

fence. This can be confusing and meaningless to the beginner.

Another kind of instructor pretties about inner and outer movements and positive and negative spaces instead of getting down to the fundamental structure that must necessarily be our starting point.

Anatomically, the human figure is composed of a skeleton on which is massed flesh and muscle. Technically the muscle holds the bones in suspension so that actually no dead weight depends on a base for support. All the weight is on the muscle, but for our figure drawing pur-

Stick figure is starting point in drawing human figure. Simple lines establish model's general proportions and over all posture, movement and character. Author points out that the figure can then be built up as skeleton is much the same way that sculptor adds clay to armature.



To draw it is imperative that you learn to see. Continued practice in line drawing on basis of stick figure helps, but above all, do plenty of looking. You can't put down on paper what you can't see.



poses, the bones are the frame on which the mass of muscle and flesh is hung.

If, then, we want to impart the feeling of life or movement to a figure, let's start with simple lines. Let's draw stick figures that resemble the skeleton of the human figure. The simpler these figures are the better and more lively will be the finished drawing. The drawings on these pages show that I use simple lines and a circle for the

head to arrive quickly at what the model seems to be 'moving like'. I try to get only general proportions and the over-all posture—no vestige of detail.

Drawing these figures almost in cartoon style helps to emphasize the basic essential we are striving for: the character of the posed figure. We are seeking the characteristic lines to establish the curve of the spine, the relative positions of pelvis and shoulders, the arrangement

and proportions of arms and legs, the attitude of the hands and feet and their relation to arms and legs, and finally, the position of the head. Draw these rapidly in stick form, from the different positions of the model, and you will begin to feel the movement of the figure.

Sculptors start with an armature, an arrangement of wire or soft lead piping from which they create the little stick figure that we have drawn. After the armature has been arranged in the movement or character the sculptor wants, he begins to pack wet clay around it, gradually building up the mass of the figure. In drawing we will do almost the same thing.

After you have sketched a number of stick figures, begin as the sculptor does to build the mass of the form with lines, arcing lines. The proportions are pretty well established in your stick figure so use it as a guide. The movement of the figure is pretty well indicated, too, so that more time and attention can be given to hanging the large masses of the body 'around' the stick figure. You should be drawing in a loose, sketchy fashion. The polishing and perfecting of the lines you leave to the last. At this point, you are simply trying to build the general masses around your already posed stick figure.

When drawing around the stick figure, don't depend on

an unbroken, continuous line. This would look like a single piece of wire bent as an outline around the figure. With short free arcing lines draw each arm and each leg and each torso and head separately, while you keep the whole figure in mind. This is where the little stick figure helps the most as it represents for you the movement and proportions of the entire pose.

When you have blocked in the larger masses, then you can begin to look for lines that need more exact refinement. You can erase excess lines, or leave them in if they don't interfere. Next you can erase the stick figure and check your final line drawing with the model's proportions.

You can continue the refinement of your line drawing or begin now to model the larger masses in tone, depending on your whim. Sometimes I finish the line drawing all the way first, and other times I don't. This is something you decide for yourself.

To lay in the tones that model the figure, begin loosely to do the [continued on page 66]



Avoid unbroken continuous line around stick figure as it will look like single piece of wire bent into outline form. Arcing lines drawn freely and loosely give life to drawing. Shading in dark and light areas influences mass, solidity, voluptuous or angular character.



"She had astoundingly clear eyes, beautiful hair done very simply and seemed more to be dancing than walking. She was Amazon and fairy at the same time."

In 1895 Suzanne married Paul Maubl, a well-to-do lawyer who was also a business man. For a time he was able to make her life financially more comfortable, but marriage did not alter her way of living. She still continued to paint in moments of consuming inspiration, forgetting husband, child, everything save the picture and the demands it made of her at the moment. Maurice had by now begun to paint and sketch and his mother delightedly encouraged him, but he showed a will and style of his own. One can only guess at how a businessman felt in these surroundings, particularly when Suzanne continued to take lovers and Maurice of ten was a confirmed alcoholic. This marriage gradually fell apart but Suzanne did not trouble to get a divorce until 1909 when she married Andre Uter, a second-rate painter who was a friend of Maurice and three years his junior.

The three painters and Suzanne's mother who had lived to see her own idea repeated yet another generation, lived in cheer and productivity in a studio on the Rue Cartot in Montmartre and probably these were the happiest days in the lives of both Valadon and Utrillo. Some of their best work was done in this period, despite countless drunken orgies which sapped their energy. Often, friends would come to their studio the morning after such a brawl to find broken wine bottles, battered furniture and the semi-conscious bodies of the three strewn around.

Yet nothing seemed to stunt the vitality of Valadon. Her capacity for living was enormous and she differed from her son in her treatment of problems, running head-on into them while his way was to retreat. It was with much pain that Suzanne would hurry through the streets, urgently making the rounds of Maurice's favorite bars in an effort to get him back to the studio. The obsessive he drank weakened his faculties to such a degree that several times he had to be committed to institutions for rehabilitation. Always, Suzanne would take him back lovingly. Without having enough insight to know why, she realized that she had somehow failed as a mother. Yet they all worked, and in 1911 Valadon had her first exhibition at the important Salon d'Automne. Here was never a spectacular success, but there was always a faithful group of collectors who looked forward to every show.

In later years, when Maurice had already achieved a popular reputation, Valadon would sit in her little white studio

and paint brilliant bouquets of flowers. She was genuinely happy to share the glory of her son's accomplishments. When money began to tell in it, it was she who was most extravagant, indulging herself in material splendors in the same excessive manner as she had pursued every other pleasure in life. She bought costly furs, jewels and an expensive automobile and displayed them all with childlike zeal. It

The tender Marie . . .

• While she hungered for life, young Marie found in herself calmness and compassion for her fellow humans. One Sunday, as she sat with Toulouse-Lautrec and his friends in his atelier, a young obscure painter friend of Lautrec's came to visit, carrying with him his latest paintings. This wide-looking, redheaded young man slowly displayed his canvases to the amazed lee of self-appointed judges and in restless silence they sat, never revealing a fragment of emotion. After the sad and desperate young painter had walked dejectedly out of the studio, Valadon turned upon the group fiercely. "You cawed," she shouted. "You have no kindness in you."

And she looked upon the empty doorway through which Vincent Van Gogh had just passed.

was only when Maurice rather late in life married a woman even more predatory than Suzanne that his mother had to regretfully relinquish these recently come by enjoyments. But with her extraordinary adaptability she did easily back into her old life. Her painting, which she had never abandoned, continued to be her one unchanging source of happiness.

Marius Mercurio, the critic, visited her studio at this time and wrote, "I have seen in the little studio with its white walls the birth of one of her magical bouquets. In exactly two hours, a superb sketch of great daring and freedom burst upon the canvas under the painter's hand. Such achievements would move even the gods. One wanted to cry 'Don't touch it!' but the true miracle is that the next day the work she did on this painting preserved all the freshness of this magnificent picture. She had even surpassed herself!"

And that was up Valadon's life rather succinctly. When she died in 1938 at about 73 she was at work on a new painting. All her life she had never been content to stand still. She had to always go on "improving herself."

shading, look for the largest dark areas first and keep working the shading so that the lines appear to be running around each member (leg, thigh, torso, etc.). This should be a general tendency but if it cramps your easiness of the groups of tones, you needn't restrict yourself at it. However, a fleshy, voluptuous feeling results from the lines moving around the parts of the figure rather than up and down.

Usually, the light comes more strongly from one direction. Let's say the light is coming from the left and above. Most of the dark shading will be on the right and below with needed form. Shade the darkest areas on the right side of the figure, turning them to the right, down and under.

You will notice reflected light on the edges of dark areas. These are never as bright as you think they are. You should cultivate a tendency to play down reflected light, or leave them out entirely. Beginners sometimes get so intrigued with creating these reflected lights that they tend to make them more obvious than they really are. Somehow this cheapens the effect of the drawing. Of course in some cases they are necessary to round out the form, but in general it's best to make it easy with reflected light.

In building up an even subtle tone that shows a sensitive transition from the darkest areas to the lightest, I always fill in the small white speckles of light that the grain of the paper creates. This aspect is really an individual matter but here again filling in these tiny specks makes your figure more subtle and voluptuous.

To draw it is imperative that you learn to see. Thighs, buttocks, breasts and arms are not slick and smooth, even in the youngest and prettiest females. The look of soft flesh is in reality a series of faint ripples and undulating smaller forms within the larger areas. Learn to see the subtle variations in the skin and draw them. In other words, break up the dark and light areas with a series of delicate subordinate forms. This will distinguish your drawing from the common run.

You must discover for yourself what the paper and pencil will do and how to create the effects you want. The lines and shading and modeling comprise only the ABC's of figure drawing. If you work slowly and deliberately, eventually you will attain speed and looseness and a style of your own, but don't expect results overnight. Above all, do plenty of looking. You can't get down what you can't see.

No endeavor in art is exact or scientific. If you never touch pencil to paper, years and years of study won't teach you to draw. A million words won't help you nearly as much as these three, you do it. ©

FIGURES WITH A FELT-TIP PEN

Across page 21

to it I couldn't see the gradual improvements as they occurred but it was almost as if I had unconsciously learned to draw."

The felt-tip pen, understandably enough, is still his favorite medium. Using it almost exclusively as he has, he can now get effects down on paper almost as fast as he visualizes them. He would like to acquire this same freedom in oils eventually and works at it steadily but he is still a long way from his goal.

Mukar has never had an art lesson in his life. He has executed thousands of drawings to acquire the knowledge he has. The illustrations in this article, with the exception of the two academic life studies, were done without benefit of instruction. The two exceptions were done early this year when he enrolled in a life study group.

The figure', he says, 'is for me the most rewarding subject both emotionally and esthetically. The endless variety of poses and the constantly changing problems of capturing the rich complexity of line and placement of mass and form never lose their fascination for me.

"In learning to draw I had to work from magazine photos and the wooden mannequin figures sold in the art stores. Both were very valuable to me up to a point. The nudes published in the magazines gave me a lot of information but there is a limitation to the completeness of the statement a photograph can make. Drawing from both the mannequins and the photos I felt a great lack of movement and the feeling of life. My drawings were stiff. They seemed stiff and wooden. I needed certain information that could only come from living models and the life classes have been a mine of anatomical information for me."

Makey is his own most realistic critic. With no hint of false modesty he admits there is still much he does not understand. He feels a certain lack of confidence and assurance in his work and says it still has many crudities. To be able to say more with even greater economy of line is the thing he wants most. To be able to say more and say it better. He wants to get more depth into his work especially in formal expression which he strongly insists adds more meaning to a drawing than any other single element. A year from now he knows he'll be better than he is today but he says "I don't ever want to be satisfied. To be satisfied is to become complacent and that is terrible."

He has no particular idols. His strongest attraction is to Testove-Loutrec because his understanding of him is stronger. And because he understands, he feels he can learn much from Loutrec. The free-

curves, the deceptive simplicity, the feeling of movement and life in the drawings of the French dwarf appeal strongly to Holzer.

There is an interesting story behind the illustrations using the figure in combination with symbolic foliage which accompany this article. Two of Hubak's close friends, Ed and Nancy Simpson, have a model agency and chore school in Chicago called, "You Unlimited." One of its many courses is music appreciation. Ed Simpson, who teaches the course, thought Hubak might find it interesting and invited him to sit in. Hubak had been exposed to live music before but never under circumstances such as these in which he listened with an informed and deliberate concentration. Records were played on a hi-fi unit that had a magnificent tone. Simpson selected, among others, works by Stravinsky and Shostakovich which had a real visceral effect on Hubak. He was enthralled, completely wrenched up in the beauty of the music. He was seized by an urgent need to express his feelings in some way. The music seemed to capture an essential rhythm in nature and life and Hubak tried to interpret the same using just depicting the same affinity of rhythm in flow that existed in the sensuous curves of the female figure and the luxuriant sympathetic curves of the foliage. He wanted to achieve a lush palpable effect that would suggest the fertility of womanhood in harmony with the same rich fullness of the earth and nature. In a month and a half he did thirty drawings on his theme, some of them strikingly effective, and then, as suddenly as it came, the flow stopped. "It was a short-lived experience,"

says Hulse. "If I had to do another of those right now I don't think I could, at least not with the same feeling."

Huter lives in a large one-room shabby apartment on Chicago's near north side. It is a suddenly cluttered establishment. Paintings in various stages of completion are everywhere, drawings are piled in stacks on all the furniture, there are cameras and photographic equipment, paints and brushes, all strewn about every which way. In the center of the room an easel stands under an adjustable fluorescent lamp and beside it a small table holds an impromptu palette smeared with dabs of paint and various containers for brushes and thinner. It is a place where work is being done.

Somehow Haker's wants are provided for. He has never made a cent from his art work. He hasn't tried to. He lectures.

(continued on next page)

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HUKAR'S FELT-TIP FIGURES

(from page 67)

on photography at the model agency and career school owned by the Simpson, reaching fundamentals and familiarizing the girls with the camera and lighting setups they will encounter in their work. He finds other work from time to time in Chicago commercial studios who know his abilities and use him to fill in when they need extra help. He is now a man completely at ease with himself in the high-pressure atmosphere that permeates these high-ceilinged settings. Among the tangled confusion of spots and floods and banks of hot lights he moves with all the aplomb of someone for whom there are no more mysteries.

He is without the worries that trouble many people. "Creative work," he says, "has a reciprocal relationship to fear and feelings of insecurity. It's possible that these feelings can stifle any creative urge but I also know that on the other hand working creatively dispels these same feelings as if they did not exist. I do not concern myself with them."

He is an omnivorous reader with tastes ranging from the latest adventures of Rex Stout's Nero Wolfe to the erudite depths

of physicist George Gamow's speculations on the nature of the universe.

Does he think it possible to find anywhere in photography the kind of work that would satisfy his need to express himself? "Once there was a time when it was possible in illustrative photography," he answers. "There are some men in the field now who can and are doing it, but for the most part the photograph that comes out of the commercial studio today is a far cry from an individualistic creation. A photographer is only a technician now, a highly skilled one for sure, but it's been reduced to a job calling only for extreme digital dexterity in pressing the cable release. The finished picture is the sum total of the efforts of his many people who are unwilling to try anything new. Art directors are only art buyers and they're not interested in buying anything that might stand out or sell for a job of selling to the client and the rest of the agency people. They'd rather produce the same thing everyone else does. It's safer even if it's dull."

He has destroyed all samples of his own photography. "I've burned all my bridges behind me," he says. "If I was tempted to return to the field full time I would have nothing to show. That's the way I want it. I have no plans, no ambitions. Perhaps someday I'll try commercial illustration. Then I'll see what happens."

AFRICA

(from page 33)

is placed in the box at the children and sealed by a mirror. The mirror, Segy says, reflects the man's eyes and blinds any malignant spirit that seeks to cause sickness. At one time, the spiritist held sick a dagger with which the statue warded off the evil spirits.

One of the unusual aspects of African sculpture is the manner by which the African carved his statue. A long-handled knife called the *akia* was the most common tool. This was held in the hand with the handle placed under the armpits in such a manner that it was the actual movements of the body that guided the action of the knife.

The scarification marks on the face of the ceremonial cup and on the abdomen of the other figures follow the human ritual of the African who makes scratches or slight incisions on his skin, treating the wound with oils obtained from trees. These marks serve as a means of tribal identification and Segy finds them quite useful in identifying the origin of his pieces.

Perhaps that which is most fascinating to Segy is the remarkable parallel that exists between the primitive art of Africa and the so-called "modern" western art. ☐

ROBUS

(from page 41)

He firmly believes that "free standing sculpture is only true sculpture in the round if it is expressive from every viewpoint. The mere fact that a work has three dimensions does not make it sculpture in the round. Here I am stalling on ideal — which I try for but never achieve — and it is probably safe to say that no one else does either."

"The human form when used in sculpture should be architectural in anatomy rather than sculptural. But, even though I believe a piece of sculpture must have a vitality of its own and need not be based on animal form, I feel that for my own desires the human form is eternal as a source of esthetic form and mood. I modify this source material toward more complete expression within the design pattern I have chosen for the work. No one form can be changed without a compensating adjustment of all forms within the framework of the whole structure."

Further, he believes that "the mastery of man deserves honoring if only for its rarity." In a capsule compilation of notions of basic importance to Sculptor Robus, one must include the rhythmic ordering of volumes and words, the emphasis on experience's expression, the necessity of disciplining the emotions, and the architectural treatment — however modified — of the human form without abandoning it as a source of esthetic form and mood.

And this artist perhaps condensed all these beliefs into a single sentence when he once said: "All I am trying to do is to express some of the essence of our living world as I see and feel it. So easy to say and so difficult to do." ☐

PICASSO

(from page 32)

ballerina Olga Khoklova, who he lived in a romantic style. He had a chauffeur-driven Hispano-Suiza. He made a special trip to London to order 30 tailored suits. One wonders who became of these suits. A photo of Picasso always shows him in shorts or in slacks and sweater. A village on the Riviera, when asked about his famous neighbor, merely shrugged his shoulders. "Picasso? There is nothing to him. He walks around like a hen. One cannot believe that he has millions!"

He has lived quietly for many years except for the worldwide stir that the beautiful Françoise Gilot created when she left him. She and Picasso and their two small children had shared what seemed to be an idyllic family life on the Côte d'Azur until one day she walked out, saying she was fed up living with a public monument.

Picasso has been the subject of many films that show him at work. The most important, a recently completed 90-minute motion picture called "Le Mystère Picasso," has just been awarded a prize at this year's Cannes Film Festival. In the film, Picasso, wearing shorts and sandals, paints and draws. His movements are quick, his strokes energetic. His face, searching dark eyes belie his age. One must marvel at the technique of the motion picture which probes so intimately into the workings of his genius, and still, in a more reflective moment, one wonders whether this film, or any motion picture, can hope to solve the enigma that is Picasso. ☐

CONTEMPORARY AMERICAN ARTISTS, NO. 4

EARL KEEKAM

Prominent art critic Max Weber once referred to Earl Keekam as America's greatest painter. His paintings, which portray a people's expression, are admired for their clear use of colors to effect three-dimensional relationships. While best known for his still lifes and his floral canvases, his figure studies have been admired by critics and the general public. He was born in 1893, studied under Robert Hood in Paris where he later held several exhibitions. His work is widely represented in the nation's foremost museums and galleries.



